

4

RACE-ING THE CURRICULUM

Reflections on a Pedagogy of Social Change

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Is it *racist* to discuss race? Does racial analysis *perpetuate* insidious racial notions? Heartfelt White students often pose these questions in predominantly White college classrooms. Such questions recur in academic settings when students engage literature produced by and about nonwhites. As a Black woman teaching African American literature, I get these questions frequently, and, in the following chapter, I'd like to explore the embedded optics and cultural assumptions in these inquiries. White students often feel discomfort, denial, detachment, defensiveness, and guilt when reading texts that remove the veil and dare to gaze boldly at whiteness and its socio-structural effects.¹ But these responses may give way to curiosity, openness, awareness, and a critical sensibility that leads to political engagement.

In engaging students in frank discussions about race, faculty of color may encounter unique scenarios not shared by their White colleagues. Some students take refuge in silence so as to avoid making racially insensitive remarks, others make offensive comments without realizing the impact of their words, and yet others question the value of discussing race in (what they believe to be) a post-racial period. How might faculty of color navigate these encounters? How do we transform these challenges into teachable moments? I hope to offer here some lessons learned from these experiences, and propose some teaching strategies that can create classroom spaces conducive to dialogue, agency, and change. I structure this chapter around students' frequently asked questions, and my pedagogical responses to their inquiries.

I'm a Black female committed to teaching literature, promoting cross-cultural dialogue, endorsing democratic ethics, and foregrounding social justice. My teaching method derives from the educational philosophies of Paulo Freire and bell hooks, who theorize the classroom as a potential site of social and

intellectual transformation. hooks writes that her "pedagogical practices have emerged from the mutually illuminating interplay of anticolonial, critical, and feminist pedagogies."² Similarly, the same antiracist, feminist, and critical frameworks also shape my scholarship. Like Freire and hooks, I reject the "banking" model of education that renders students passive vessels that consume knowledge dispensed by their instructors.³ Instead, I invite students to actively engage texts and one another in the classroom. This interaction creates contexts in which students can exercise their critical thinking skills, and challenge received truths about literature, culture, race, and society.

"White supremacy" is the term that hooks uses "to describe the system of race-based biases we live within" because, she notes, it is "inclusive of everyone."⁴ She refers here to Whites, as well as Black people/people of color who harbor racist views, even though they may "organize their thinking and act differently from racist whites."⁵ hooks correctly notes that racist ideology can operate through persons of all colors and classes. Active confrontation and interrogation of internalized racism are essential stages of the liberation process for minoritized groups. Though I focus exclusively on teaching in predominantly White spaces in this chapter, I am aware that ideologies of whiteness can affect not only White students, but also students belonging to racial/ethnic and minority groups.

"Is it Racist to Discuss Race?"

In February 1998, the U.S. sitcom *Seinfeld* broached the subject of race in an episode entitled "The Wizard." As the episode opens, the camera captures Jerry, and George (soon joined by Elaine), at the local diner. When the conversation turns to Elaine's new, fair-skinned boyfriend, confusion ensues. Perplexed and preoccupied with his racial identity, the three White friends guess at what it might be. Is he Black or is he White? After a brief debate, George ventures: "Should we be talking about this?" Minutes later, when a Black waitress approaches their table to bring their check, Jerry, George, and Elaine guiltily shower her with tips. Though fictional, this revealing scene reflects a broader trend of anxiety among White adults in America who are conscious of race, and yet are uncomfortable discussing it.

Though they are younger and often more progressive than their parents, many of the students I encounter in the classroom have inherited from them—or developed on their own—a degree of discomfort about race. Sadly, this is not an isolated phenomenon. Research suggests that a significant percentage of White students across America feel uncomfortable engaging issues of race in academic settings. In *Being White: Stories of Race and Racism*, Karyn D. McKinney shares the results of her extensive study on the subject. After gathering and reviewing the "racial autobiographies from nearly 200 students in northern and southern universities," she reports that, "for whites who do not want to appear racist, noticing difference at all has been taboo. In other words, whites most often

attempt to appear 'colorblind.'"⁶ The operative phrase here is that Whites often "attempt to appear colorblind" (my emphasis). Arguably, *Seinfeld's* George believes that noticing and commenting on perceived difference is inherently wrong. Though Whites do indeed see the human diversity manifested in shades of skin color, cultural practice, and historical tradition, some are convinced that acknowledging and discussing these differences is racist—in the presence of a person of color (which could pose a significant problem for professors in this category) and outside the presence of persons of color. For this reason, Elaine, George, and Jerry feel the need to "redeem" themselves for having discussed race in the absence of Elaine's possibly Black boyfriend. They eventually shower their Black waitress with tips to assuage their guilt over their "race talk."

McKinney's study has explanatory value here, for she encountered in her research groups of White students who believe that "the only way to a truly egalitarian society is through colorblindness."⁷ If they ignore race, they imagine it will go away. This avoidance strategy not only denies the reality of diversity—and its attendant sociocultural dimensions—but it also undermines efforts to critically analyze literary works produced by minority communities. And, as McKinney's studies show, students themselves are *consciously* aware of what we have come to understand as "race."⁸ This comes as no surprise as in the United States human bodies "are inserted in a comprehensively racialized social structure," such that:

[o]ne of the first things we notice about people when we meet them (along with their sex) is their race. We utilize race to provide clues about who a person is. This fact is made painfully obvious when we encounter someone whom we cannot conveniently racially categorize . . . Such an encounter becomes a source of discomfort and momentarily a crisis of racial meaning.⁹

Seinfeld's "The Wizard" is again illustrative, as the characters in the episode explored above endeavor to fix Elaine's boyfriend on the terrain of racial identity. They "notice" his racially indeterminate body and attempt to render it intelligible. But more fascinating (for this author) than the *racial identity* of Elaine's boyfriend (who laments, at the end of the show, that he and Elaine are "just a couple of White people"—an observation which invites, by contrast, speculations about the "exotic" lives led by people of color) is the other characters' desire to categorize him in the first place. Once Elaine's curiosity is stoked, she spends the rest of the episode looking for "clues" that will render his race legible.¹⁰ Elaine is no aberration, for we all learn some combination of racial stereotypes that shape racial experience and condition "meaning."¹¹ Unfortunately, colorblind approaches to race result in a denial of these experiences and meanings, and prevent us from addressing the social, cultural, and historical implications of race. In my lower-division courses, I have had students share with

me in class and during office hours that they do not see color—only human beings. Others acknowledge that they do *see* color, but that they attach no particular significance to it.

Pedagogical Response and Suggested Reading

Aware that well-meaning students bring to the classroom the assumption that they must appear colorblind—perhaps especially in my presence—I engage them early in the term in a simple yet productive free association exercise. In a course on representations of race in literature, for example, I have asked students to prepare for the semester's readings by considering what and how "Black" signifies in our culture. I invite them to call out whatever connotations come to mind, and I list their responses on the chalkboard. Since "Black" functions in Western culture as the binary opposite of "White," I also ask my students to consider the connotations of whiteness. Invariably and inevitably, these lists reflect racialized, dominant cultural assumptions that have been linked to Black and White bodies in the United States since the nineteenth century. Such questions as "How do you make these associations?" and "How are these notions transmitted in our culture?" serve as the starting point for discussions about the racially coded nature of language, the circulation of racial ideology, and the power of racial discourses to shape our culture, actions, and experience.

Free association exercises combined with a study of generative literary works can further help students to acknowledge and actively interrogate the cultural implications of racial ideology. I frequently use for this purpose Toni Morrison's "Recitatif"—a text that refuses to attach racial clues to racially ambiguous bodies in the story.¹² In the absence of such details, students—as would any other reader—seek to identify, based on authorial description and character dialogue, the "racial identity" of the main characters. Students then reflect on *why* they feel compelled to do so. What is it about the human psyche that needs to make "racial sense" of embodied subjects? These questions often spark discussions about interpretive reading practices, situated readerships, and insidious "common sense" notions about race. Once these racial assumptions have been articulated, acknowledged, and understood to be part of the culture in which we all live, many students feel more liberated to discuss the cultural significance of race as textual and experiential realities. Aware that they are to some extent "swimming" in these racial ideas empowers them to confront—and even challenge—them. Jettisoning the politically correct strategy of "avoid[ing] recognition of difference altogether" makes it possible to identify, describe, and appreciate our differences, even as we analyze how hegemonic forces have historically used these differences to justify unequal sociopolitical conditions, and to divide humanity along racial lines.¹³ While illuminating and constructive, the act of rendering visible the effects of whiteness through literary encounters can yield unpredictable results in the classroom.

"How Does This Apply to Me?"—or, the Denial of White Privilege

Several years ago, I assigned Ralph Ellison's *Invisible Man* to my sophomore-level literature students. After discussing the content of the battle royal scene with my students—all of whom were White—I asked how they felt about this section of the novel.¹⁴ How did they experience Ellison's rendering of the aggressive, "leading White citizens" who urged the unsuspecting Black men to pummel each other in the boxing ring?¹⁵ How did they feel when violent, White, middle-aged men reduced young Black men to mere figures of entertainment? Silence blanketed the classroom as some of my students looked down at their books, and others looked past me to the chalkboard where I had listed the key themes of *Invisible Man*. So I waited as one minute passed, and then another, wondering all the while if I should move on to the next question.

I was preparing to do just that when one student raised his hand, and said that the battle royal scene made him "uncomfortable." Other students nodded in silent agreement. He went on to say that he felt embarrassed by the Whites' behavior toward the Blacks, and, well, guilty too. He proceeded to make a connection between the power dynamics in the novel and race relations in the twenty-first century. In essence, his encounter with Ellison's novel had made him keenly aware of his own privilege in the *present moment*. While this student's thoughtful reading of the battle royal gave way to a timely discussion about the systemic nature of racism, I have also taught students who emphatically denied the existence of systemic racial inequality in the modern world.

In a freshman course on literature and diversity, one of my students actively rejected the idea that racism operates as a *system* of oppression that advantages some while disadvantaging others. At one point in the semester, she reflected that our discussion of White privilege felt like a tirade against White people. But "opposing whiteness is *not* the same as opposing White people."¹⁶ This student's refusal to "tarry," to borrow George Yancy's term, with the idea that whiteness is a system of domination allowed her to take refuge in the merit-based narrative that outcomes depend wholly on individual effort.¹⁷

In *Teaching Community*, hooks argues that "it is a positive aspect of our culture that folks want to see racism end; paradoxically, it is this heartfelt longing that underlies the persistence of the false assumption that racism has ended."¹⁸ Whether motivated by positive or insidious intentions, some eagerly assert that racism is dead and that race is irrelevant in the twenty-first century. In her studies, McKinney reports "how infrequently whites think directly and consciously about whiteness and what it entails."¹⁹ Being White, they simply consider whiteness to be the neutral cultural norm—an assumption that works alongside the finding that "racial identity is, almost by definition, invisible when a person occupies the top rung of the racial hierarchy."²⁰ Student respondents in this category therefore view themselves as raceless, average individuals, unlike the Others who "have" a

race. This attitude can manifest itself not only in the classroom, but also at every level of academia.

Black literary scholar Ann duCille observes this phenomenon in the field of mainstream American feminism. To illustrate her point, she quotes White feminist Jane Gallop, for whom "race only posed itself as an urgent issue to [her] in the last couple of years."²¹ DuCille laments that "[b]y and large, it is only those who enjoy the privileges of White skin who can hold matters of race at arm's length."²² But this perception that "racial identity is a property only of the non-white" prevents serious analyses of whiteness *as an invented structure* that ensures benefits for some while channeling them away from the most disadvantaged among us.²³ An unmarked category,²⁴ whiteness must be rendered visible so that it can be recognized as a structure that shapes lived experience. To this end, I discuss with my students how whiteness emerged in U.S. law, and how it has evolved from the slavery era to the present.²⁵

Pedagogical Response and Suggested Reading

Learning about the structural dimensions of whiteness can produce a wide range of effects on students. Some attempt to deny their relation to whiteness as site of privilege, citing their working-class background. Others point to the hard work that has allowed them and their families to advance in life without government assistance or social preference of any kind. Some may resent the implication that they have done otherwise, and believe they are being exposed to far-left dogma in the classroom.

During conversations about White privilege, students frequently (and correctly) observe that things have changed since the 1960s: we have a Black president now, and Oprah Winfrey is one of the richest women—Black or White—in America. These are the facts. And the recitation of these facts provides an opportune time to discuss the workings of structural racism, and its uneven results.

While whiteness constitutes a form of privilege, not all Whites are equally privileged within its system,²⁶ and certain people of color do enjoy a privileged social and economic status relative to some Whites. In a recent interview with Henry Louis Gates, Jr., historian Nell Painter indicates that whiteness is both "expanding" and "shrinking." It is expanding, she argues, "by letting in people by opening the privileges that used to be preserved for whiteness to people who are brown as long as they are rich, or beautiful or cute."²⁷ But, as Painter makes clear, "that does not touch the Black poor who . . . will always be racialized." While it is true that one "no longer has to be White to move with power and assurance," African Americans are "six times more likely than whites to be incarcerated."²⁸ Moreover, Blacks have less access than Whites to life chances and resources, including health care, housing, education, and employment.

Although Barack Obama dwells in the White House, Black men in America still find themselves routinely stopped and frisked for "driving while Black" in

America; and the Blackness of young men like Trayvon Martin makes them figures of suspicion and potential targets of violence on our city streets. These are not isolated incidents of injustice, but, rather, symptoms of a discriminatory system structured by privilege. These are the facts that I share with my students, and the realities shaping the contexts in which many Black authors write.

One text that makes palpable the effects of whiteness is George Yancy's *Black Bodies, White Gazes*. Chapter 1 of *Black Bodies*, entitled "The Elevator Effect," explores how the "space within the elevator is only a pale reminder of how the Black body has been historically marked and inscribed in derogatory terms, how it has been subjected to inhuman brutality and pernicious acts of violence, and how it has been marginalized and derailed within the space of the White body politic."²⁹ Yancy's smart, incisive, and compelling text highlights what his Black body signifies for a White female in the social space of an elevator. Although she "sees" his "Black body," writes Yancy, what she sees is "not the same one [he] has seen reflected from the mirror on any number of occasions."³⁰ Instead, she sees the Blackness that has historically been produced and colored by negative association and characterization in the media, public policy, and other "agents of representation."³¹ Consequently, the woman in the elevator responds accordingly: "Her body language signifies, 'Look, *the Black!*'"³²

In the classroom, this chapter prompted one of my students to defend the woman in the elevator, and to question the fairness of the speaker. As Frances Foster notes, from the appearance of "the earliest extant volume by an African American, to the present time, the mimetic details . . . and political implications of their texts have been particularly challenged."³³ Another of my students reflected that she did not "see" the Black body through a negative lens and that, moreover, she did not view her own body as socially privileged. Another student acknowledged that White privilege exists as a system that determines life chances and opportunities in general, but he denied the system's power to shape daily social encounters. Although a few of the students in the class took issue with some of the chapter's conclusions, *many more* indicated that Yancy's text helped them to understand how their socially constructed "positive" whiteness helps to construct "negative" Blackness in social contexts,³⁴ as these signifiers are interdependent. For them, "the Elevator Effect" lays bare the ways in which history affects institutions and individuals in seemingly mundane spaces.

"Why Is She/He So Angry?": Tone Matters in Literary Texts

David Walker and Malcolm X were angry—and for good reason. The injustices of slavery, segregation, antiblack violence, and racism generally inspired a righteous indignation made palpable in their writings. Some students find "angry texts" off-putting because they feel accused, and made to feel aware of their "race."

Perhaps for the first time, they have access to the "Others'" voices, and are shocked by what they hear. David Walker's *Appeal* argues: "The whites have always been an unjust, jealous, unmerciful, avaricious and blood-thirsty set of beings, always seeking after power and authority."³⁵ In his *Autobiography*, Malcolm X quips, "He [the White man] may stand with you through thin, but not thick; when the chips are down, you'll find that as fixed in him as his bone structure is his sometime subconscious conviction that he's better than anybody Black."³⁶ In *Killing Rage*, bell hooks writes of her "killing rage" resulting from experiences and observations of antiblack discrimination.³⁷ The outrage animating these sentiments signifies the extra-textual factors that necessarily draw readers of these and—by extension—other texts by other African American authors beyond formalist readings.

Many students have not been exposed to what Cornel West calls the "night-side" of Western modernity;³⁸ they have learned about the nation's founding documents, but have not studied how slavery made possible the freedom outlined therein. They have learned about the nature of democracy, but have not studied the antidemocratic practices and policies that have historically structured unequal social and economic realities. Some students feel angry and betrayed when exposed to the "unsanitized" version of our nation's history. Others feel sad. For the first time in their lives, perhaps, they confront in the college classroom the fact that the nation's promises have not been historically accessible to all—and still remain inaccessible to many. Once armed with this knowledge, however, students can become more socially conscious, culturally sensitive, and more effective readers of texts.

Pedagogical Response and Suggested Reading

Literary texts are social documents that reflect and seek to transform the culture in which they emerge. Considerations of authorial tone can enhance students' understanding of historical conditions, and of the sociopolitical change that texts have attempted to enact throughout history. For these reasons, I have come to appreciate the oft-asked question ("Why are these authors so angry?"), but, in the classroom, we go beyond it to consider the sociocultural contexts in which authors write, the assumptions undergirding their texts, and the cultural work that literary texts seek to perform. These discussions connect cultural production to overarching sociopolitical issues that may not appear in elementary and middle school history and political science books. Simple awareness can be the first step toward deeper understanding.

James Baldwin wrote *The Fire Next Time* to increase readers' awareness of the urgent state of race relations in the 1960s.³⁹ In the book, his tone ranges from sadness to despair and outrage. It positions readers to imaginatively experience with Baldwin the indignities of discrimination, and the "crime" of being passive

in its presence. In section 2 of the book, Baldwin recounts an incident that took place when he and two Black friends arrived at the Chicago O'Hare airport in advance of their flight to enjoy a drink at the bar. The White bartender did not serve these men, however, who were all "well past thirty and looking it."⁴⁰ A confrontation ensued. After Baldwin and his friends repeatedly asked to see the manager, the latter appeared and defended the bartender, who was apparently "new," and as yet unable to tell a "Negro boy of twenty and a Negro 'boy' of thirty-seven."⁴¹ Although Baldwin and his friends eventually got their drinks, they were conscious of the fact that not one of the White onlookers at the bar had interceded on their behalf. When a "young White man" belatedly approached to ask if they were students, assuming that only students would bother "putting up a fight," Baldwin's friend responded: "[T]he fight that we had been having in the bar was [your] fight too." The young White man could only answer that he "had lost his conscience a long time ago," before turning to exit the bar.⁴² This disturbing display of indifference *understandably* angers Baldwin, who argues that civilization is destroyed not only by "wicked" but also by "spineless" people who refuse to protest discriminatory attitudes and systems.⁴³ This disturbing indifference is designed to anger readers, too, and to move them toward productive social action.

I recently spoke with a former student who said that he had been disturbed two years ago by our readings on race theory, which had "opened his eyes" to the construction of whiteness. He was somewhat dismayed after the course, but he said he wanted to learn more so that he could "do something" about its structural effects. He felt inherently that unearned privilege was just "wrong." Being exposed to Black intellectuals like hooks, Baldwin, and Yancy had created in him a hunger to learn *more*. But what about those students who refuse textual encounters?

"No comment"

Some students are highly resistant to speaking about race in the classroom. Given my embodiment as a woman of color, I realize that a portion of these students may withhold their interpretations of Black literary texts because they fear offending me, or their classmates. Perhaps they are uncertain as to which language to use, and how to discuss race in an academic setting. Some detach emotionally from the conversation, and refuse to participate.

Earlier in my career as a college professor, I ignored these silences and lectured doggedly on to cover up the awkwardness of the quiet classroom. But, over the years, I've undertaken what I believe to be a more effective strategy: I acknowledge and confront the silence. What lies beneath that silence can often enrich classroom discussion. But drawing it out is not always easy. As McKinney notes, "[A]t least for young whites, the question is under what circumstances one should notice or speak about race."⁴⁴

Pedagogical Response and Concluding Thoughts

Given the sensitive nature of the issues discussed and the slipperiness of language, the meaning of which cannot be guaranteed, I establish my classroom as a space of respectful listening and learning. While the catchphrase "safe space" could be invoked to describe my classroom, I prefer to use what I call a "dialogic space" to make clear to students that they are free to ask questions and to exchange ideas with me and their peers. They might not always feel emotionally comfortable or "safe" during these encounters, as honest participation requires some degree of vulnerability.

Designating the classroom as a non-punitive space where any one of us might in fact misspeak while grappling with such sensitive issues as race, racism, and other systems of oppression helps to create a more relaxed environment. In such a context, misunderstanding and even disagreement can create opportunities for learning and growth.

Far from being a show about "nothing" (which is how two of *Seinfeld's* characters describe a sitcom pilot that reflects the ordinariness of Jerry Seinfeld's life), *Seinfeld* often got its viewers' attention by focusing on issues germane to contemporary culture. "The Wizard" foregrounds racial issues, reflecting back to viewers their racialized habits and ways of being-in-the-world. It mirrors our blindness and our ignorance, as well as our capacity to change. Years ago, I showed clips from "The Wizard" to the students in my composition class, who found the show highly entertaining. Describing the program's "argument," one student said it was an obvious one: our society is obsessed with race. Her assessment served as a springboard in to a discussion about identity, literature, and the absolute necessity of linking the act of reading to the broader cultural contexts in which we live.

Notes

I would like to thank George Yancy and Greg Barnhisel for their valuable feedback on a draft of this chapter.

- 1 I use the term "whiteness" to refer to a dominant category of social and political authority. Though whiteness is a social construction, it has measureable structural effects.
- 2 bell hooks, *Teaching to Transgress: Education as the Practice of Freedom* (New York, NY: Routledge, 1994), 10.
- 3 hooks, *Teaching to Transgress*, 51, 52.
- 4 bell hooks, *Teaching Community: A Pedagogy of Hope* (New York, NY: Routledge, 2003), 28.
- 5 Ibid.
- 6 Karyn D. McKinney, *Being White: Stories of Race and Racism* (New York, NY: Routledge, 2005), 179.
- 7 McKinney, *Being White*, 21.
- 8 "Race" is a social construction, though I use it here in its most casual sense.

- 9 Michael Omi and Howard Winant, *Racial Formation in the United States: From the 1960s to the 1990s* (New York, NY: Routledge, 1994), 59.
- 10 During a visit to her boyfriend's apartment, for example, Elaine hears loud rap when she approaches his door. She nods and smiles, and is satisfied—for the moment—as the music “Blackens” her boyfriend in her mind.
- 11 Omi and Winant, *Racial Formation*, 59.
- 12 Toni Morrison, “Recitatif,” in *The Heath Anthology of American Literature, Volume E: Contemporary Period: 1945 to the Present*, ed. Paul Lauter (Boston, MA: Wadsworth, Cengage Learning, 2010), 2819–2832.
- 13 McKinney, *Being White*, 179.
- 14 Early in the novel, the narrator recalls a humiliating experience that occurred during his youth. Although he had been invited to give his graduation speech before a group of prominent White citizens, the narrator was first forced to participate in a boxing match with his Black peers while blindfolded, to watch a naked White woman dance, and to scramble for coins on an electrified rug.
- 15 Ralph Ellison, *Invisible Man* (New York, NY: Vintage, 1995), 17.
- 16 George Lipsitz, *The Possessive Investment in Whiteness: How White People Profit from Identity Politics* (Philadelphia, PA: Temple University Press, 1988), viii; emphasis mine.
- 17 George Yancy, “Looking at Whiteness: Finding Myself Much like a Mugger at a Boardwalk’s End” in *Look, a White!: Philosophical Essays on Whiteness*, ed. George Yancy (Philadelphia, PA: Temple University Press, 2012), 39.
- 18 hooks, *Teaching Community*, 29.
- 19 McKinney, *Being White*, xii.
- 20 McKinney, *Being White*, xii.
- 21 Quoted in Ann duCille, *Skin Trade* (Cambridge, MA: Harvard University Press, 1996), 99.
- 22 duCille, *Skin Trade*, 99.
- 23 For more on this point, see Lipsitz, *The Possessive Investment*.
- 24 See Richard Dyer, “White,” *Screen*, 29(4), Fall 1988: 44–65.
- 25 Some of the excellent books on this subject include Lipsitz’s *Possessive Investment*; George Yancy’s *Black Bodies, White Gazes: The Continuing Significance of Race* (Lanham, MD: Rowman & Littlefield, 2008); and Omi and Winant’s *Racial Formation*. These works discuss whiteness in its historical, social, and cultural contexts.
- 26 See Yancy, *Black Bodies*, and Lipsitz, *Possessive Investment*.
- 27 This interview is available online at <http://dubois.fas.harvard.edu/video/professor-nell-painter-interviewed-henry-louis-gates-jr-du-bois-review-nell-irvin-painter>.
- 28 Yancy, *Black Bodies*, 58–69.
- 29 Yancy, *Black Bodies*, 25.
- 30 Yancy, *Black Bodies*, 4.
- 31 Ibid.
- 32 Ibid.
- 33 Frances Foster, “Resisting Incidents” in *Harriet Jacobs and Incidents in the Life of a Slave Girl: New Critical Essays*, eds. Deborah M. Garfield and Rafia Zafar (New York, NY: Cambridge University Press, 1996), 58.
- 34 Yancy, *Black Bodies*, 21.
- 35 David Walker, “From ‘David Walker’s Appeal, in Four Articles, Together with a Preamble, to the Coloured Citizens of the World, but in Particular, and Very Expressly, to Those of the United States of America’” in *The Norton Anthology of African American Literature*, 2nd ed., eds. Henry Louis Gates Jr., and Nellie Y. McKay (New York, NY: W.W. Norton, 2004), 237.
- 36 Malcolm X with Alex Haley, *The Autobiography of Malcolm X*, 2nd ed. (New York, NY: Ballantine Books, 1999), 28.
- 37 bell hooks, *Killing Rage: Ending Racism* (New York, NY: Henry Holt, 1995), 11.

- 38 Cornel West, “On My Intellectual Vocation” in *The Cornel West Reader* (New York, NY: Basic Civitas Books, 1999), 25.
- 39 James Baldwin, *The Fire Next Time* (New York, NY: Vintage International, 1993).
- 40 Baldwin, *The Fire*, 55.
- 41 Baldwin, *The Fire*, 56.
- 42 Ibid.
- 43 Baldwin, *The Fire*, 55.
- 44 McKinney, *Being White*, 179.